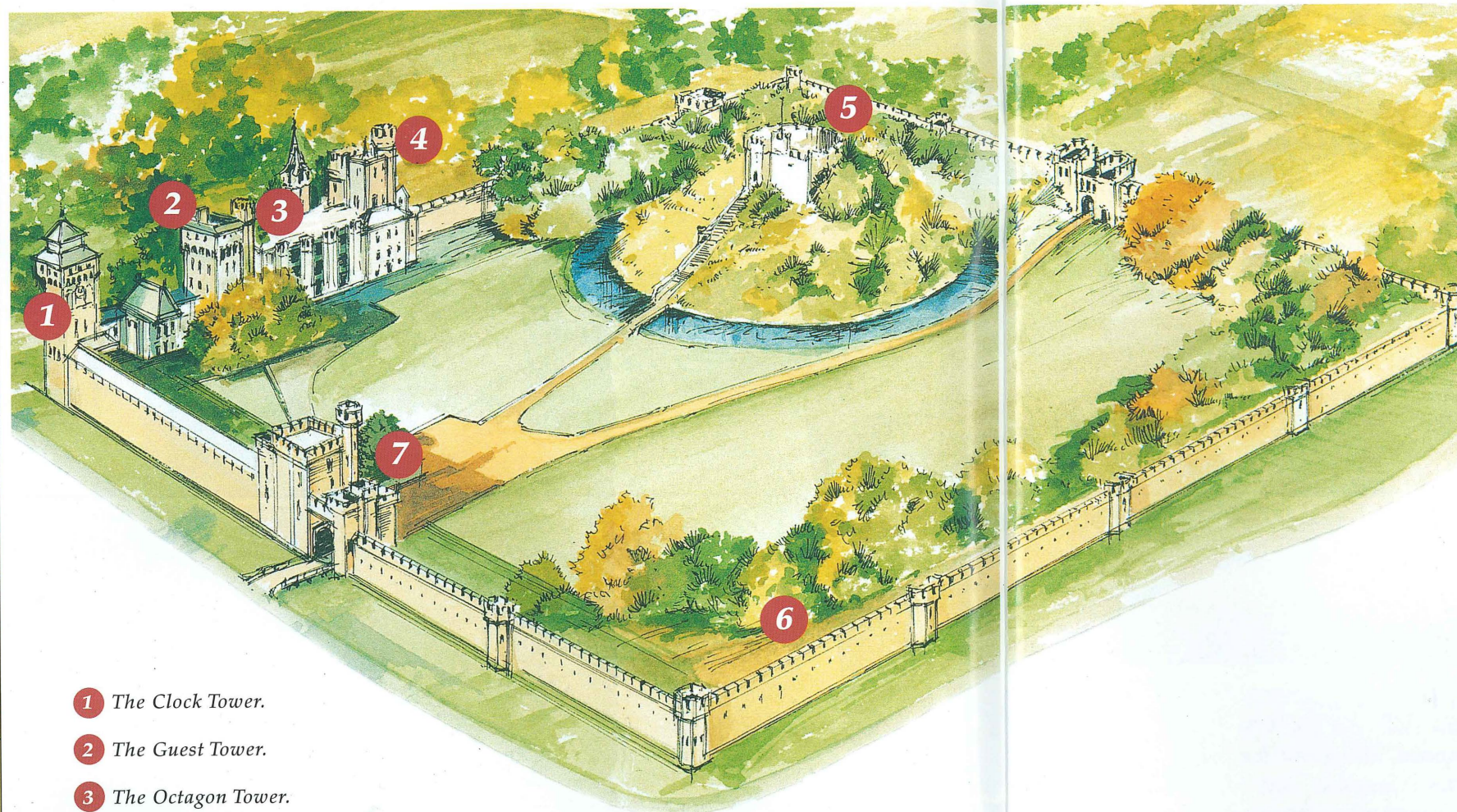





CARDIFF CASTLE



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CARDIFF CASTLE - AN INTRODUCTION



Welcome to Cardiff's historic Castle, built on a strategic site near the mouth of the River Taff, and which dates back nearly 2000 years to the days of the Romans.

In the 1st century AD a fort and trading post were first established here.

quarters. These were further extended in Tudor times but by the late 17th century the Castle had slipped into obscurity.

In 1766, Cardiff Castle became the property of the Bute family who modernised and extended the house. The Butes



The house and keep from the east.

The site was re-used following the Norman conquest. A great motte, or artificial hill, was created, upon which a keep was built. Successive Norman Lords added further fortifications including the Black Tower.

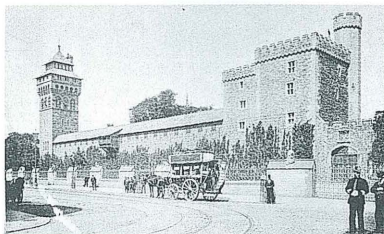
The house was begun about 1420 and became the main domestic

turned Cardiff into a major port, and both the town and the Bute family prospered throughout the 19th century.

From 1866, the Castle was transformed by the 3rd Marquess of Bute and his architect William Burges into a remarkable Gothic Revival fantasy, making the building we see today into one of the most extraordinary in the country.

*Bottom Left:
The Castle from Duke
Street around 1900.*

*Cardiff Castle
from Bute Park.*



THE ROMAN WALL



Cardiff was first established by the Romans during the latter half of the 1st century AD. Its position at the mouth of the river ensured a successful fort and a trading post for the next few hundred years. There were, in fact, four different forts of varying sizes until the present square 8 acre site was established in the 4th century. The fort was defended by walls some 10 feet thick, faced with square blocks of a local blue lias limestone and with a core of river stones and boulders set in iron-hard cement.

*Right:
The restored Roman Wall
incorporates original
stonework at its base.*



When the Normans re-occupied the site in the 11th century they used much of the stone to build their keep, and what remained of the Roman walls disappeared from view beneath later earth banks.

For centuries, these Roman remains were buried under later earthworks, but in 1889 they were revealed during excavations. The Castle's known history was thereby pushed back nearly a thousand years.

The Marquess of Bute made the decision to rebuild the walls on their original foundations,

and to outline the Roman remains with red sandstone. The reconstruction took place over the next thirty five years, and was finally completed when the south wall was rebuilt between 1922 and 1925. This section was the best preserved and a viewing

gallery was especially built inside, in order to display the 270 feet section of original Roman wall. A modern mural, by Frank Abraham, faces the Roman work and depicts life in the area as it might have been under the Romans.

The stone walls were largely defensive, but in Roman times an entire thriving community, including the garrisoned soldiers, would have lived in wooden buildings within them. Archaeological digs in recent years have unearthed pottery and glass from all over Europe giving a hint of the sort of lives led in this remote corner of the Roman Empire.

*A 1st century Roman pot
excavated from the Castle
Green.*



THE NORMAN KEEP



The stone shell keep, standing upon a great motte, (man-made hill) dominates the Castle Green. The motte was raised by the Normans, who re-occupied the site of the old Roman fort around 1081, fifteen years after the Battle of Hastings. The 1st Norman Lord of Glamorgan was Robert Fitzhamon, who realised the strategic value of the site, and concentrated his new defences within the western portion.

Initially, a wooden keep was raised on the motte, but around 1140 the present stone version was built by Robert the Consul, 2nd Lord of Glamorgan. This was possibly a response to the Welsh uprising which followed the death of Henry I in 1135. It also served as a prison for Robert Curthose, Duke of Normandy, the elder brother of

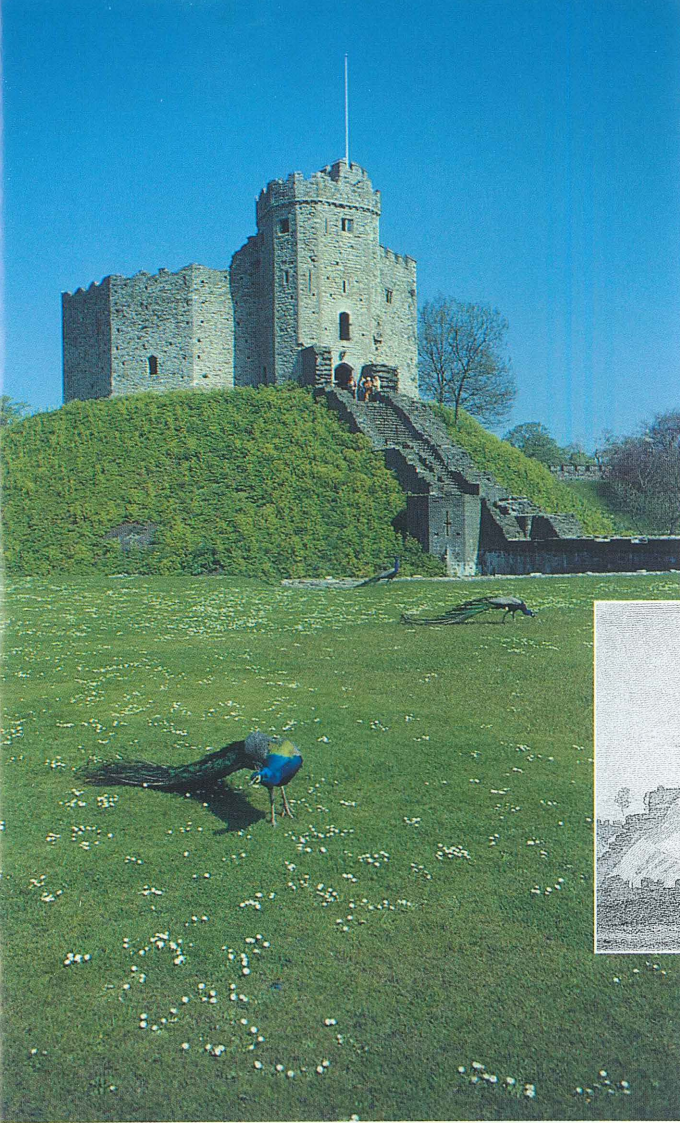
King Henry I. The Duke was held at Cardiff Castle from 1126 until his death in 1134.

Despite its defences the keep was successfully attacked on more than one occasion. In 1158, Ifor Bach, Lord of Senghenydd, scaled the walls of the keep and abducted Earl William, his Countess and infant son, and held them hostage. In the 1180s the town and Castle were again attacked by the Welsh.

During the 13th and early 14th centuries, the Castle was reinforced by the De Clare family. They built the Black Tower to the south and linked it to the keep with a massive ward wall. The keep itself had a gatehouse and fore-buildings added, leaving the Castle impressively fortified. Inside, a large hall was built, although virtually all traces of this have now disappeared.

In 1400, the last great Welsh uprising began, led by Owain Glyndwr. In 1404 the town of Cardiff was burned and the Castle sacked. Following Glyndwr's defeat the 15th century became one of relative peace in South Wales.





*Above Right:
The Keep showing the
fore-buildings and walls
demolished in 1777.*

In the 1420s the lodgings were built, and this meant that the keep no longer accommodated the Lord and his household. The keep remained well fortified however, and could always be re-occupied in time of attack.

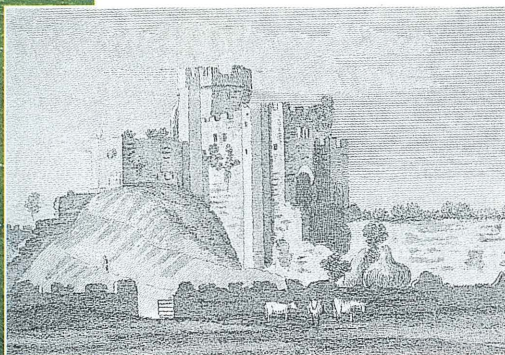
By the 1530s, the keep was described as the "White Tower" which housed the King's armoury, but by the end of the Tudor period the building was evidently in decline.

*Right:
Lord Bute and members of
the local gentry inside the
keep in 1789.*

The fore-buildings were demolished by "Capability" Brown

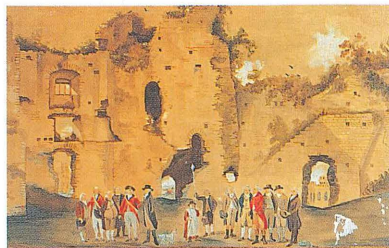
in the 1770s, leaving the keep as an isolated ruin. Brown also filled in the moat around the keep. No wonder that one visitor, writing in 1801, observed that the whole reminded him of a deserted pigeon house on the top of a truncated sugar loaf! A visitor in 1804 even mentions that "the keep itself was very near being fitted up some short time ago for a dancing room!"

In 1872-3, after nearly a century of neglect, the 3rd Marquess of Bute repaired the structure and began to

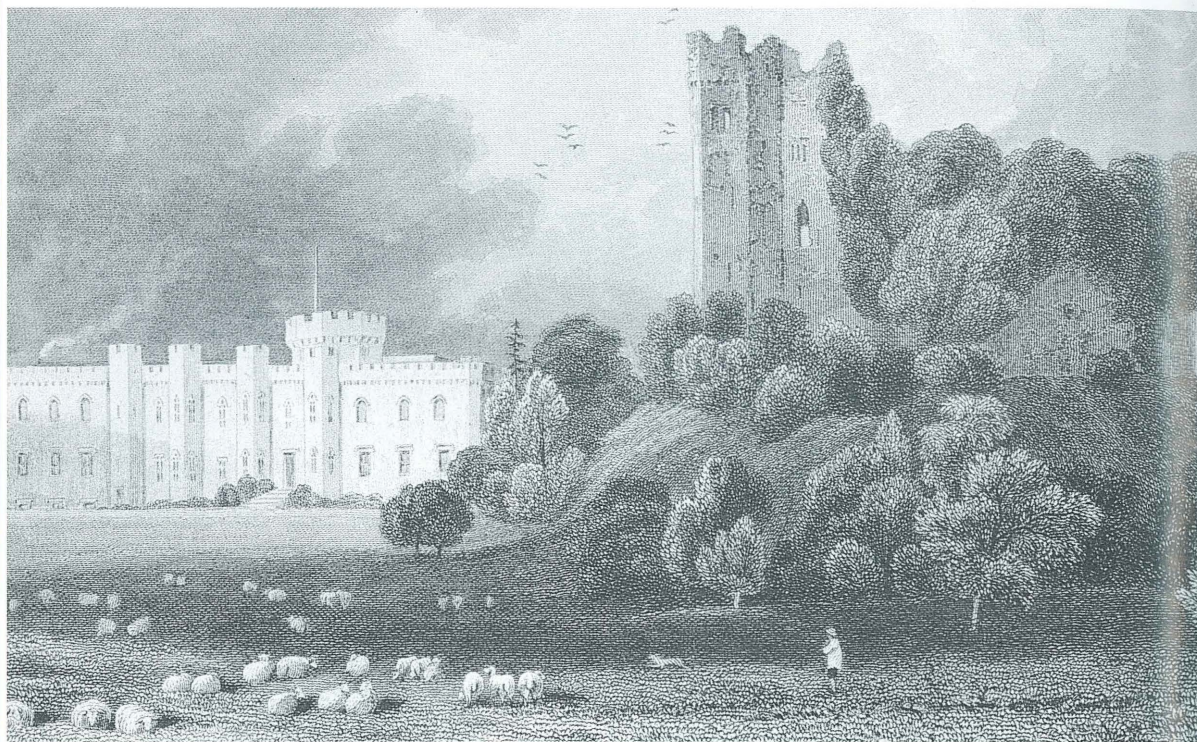


re-excavate the moat. He was delighted with the result and wrote that... "the keep now seems the principal thing and all the rest only a sort of girdle of outworks for it". Basic repairs were made and a flight of stone steps was added to allow easier access.

A far more comprehensive restoration was undertaken in the 1920s. Stonework was repaired, the gatehouse had oak floors reinstated and a turret added to the top.



A HISTORY OF THE HOUSE



In the early 15th century, Cardiff Castle came into the possession of the Beauchamp family. Richard Beauchamp, Earl of Warwick, had married the Heiress to the Castle Isabel Despenser in 1423, and it was he who built a new tower and hall block on the western wall of the site.

This early building was fortified, but had a less defensive character than the keep and was built to house the Lord's principal domestic apartments.

In the late 16th century, additions were made by the Herbert family, later the Earls of Pembroke, who had been granted the Castle by King Edward VI. Under the Herberts, Cardiff Castle became a well appointed, even luxurious,

house. Inventories made in the 1580s record carpets, tapestries, leather hangings and curtains of velvet, silk and satin.

In the Civil War, the 4th Earl of Pembroke had sided with Parliament and the King seized his estates, including the Castle, which remained in Royalist hands until 1645.

Fortunately, the Castle escaped demolition, but by 1666 was in a state of disrepair. In 1704, the Herbert heiress married Thomas, Viscount Windsor, and their granddaughter, Charlotte Jane Windsor, married Lord Mountstuart, the future 1st Marquess of Bute, in 1766.

The House and the keep in the 1830s.

Charlotte Jane Windsor, heiress to the Castle estate, who married into the Bute family.



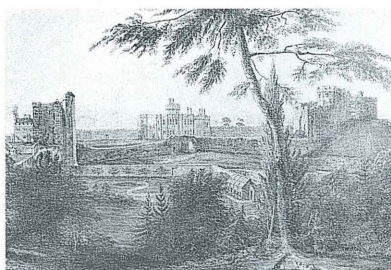


The Castle was hardly an attractive acquisition for an 18th century nobleman. The house had not had a resident Lord for nearly two centuries and was in need of complete modernisation. Likewise the Castle Green contained a series of decaying mediaeval fortifications. Lord Mountstuart, who intended the Castle as a residence for his son, began a programme of demolition and re-building.

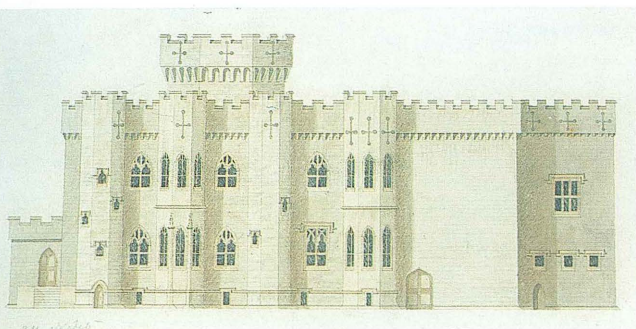
The house was never actually occupied by Lord Mountstuart's son, who died in 1794 at the age of only 26. It was not until his grandson became the 2nd Marquess after 1814 that the work was completed and the Castle used once more.

The 2nd Marquess of Bute was an extraordinary man. Unlike his father and grandfather, he exploited the economic potential of his Glamorgan estates. In 1839 he opened the Bute West Dock in Cardiff, heralding a period of great industrial expansion and prosperity for South Wales. Sadly, the 2nd Marquess did not live to see the full fruits of his enterprise, for he died suddenly in Cardiff Castle in 1848. He left a widow, Sophia, and an infant son as "the richest baby in Britain".

John Patrick Crichton-Stuart, 3rd Marquess of Bute, was a shy, introverted child, who grew into an intense and intellectual youth. He was fascinated by history, art



and archaeology, but above all by ritual, ceremonial and religion (he converted to Roman Catholicism when he was 21). It was he who was responsible for the extraordinary Victorian transformation of Cardiff Castle, financed by the wealth his late father had generated.



The original House as it appeared around 1600 showing the wing added by the Herbert family.

He employed Henry Holland, architect to the Prince Regent, and Holland's father-in-law, Lancelot "Capability" Brown to transform the site. Work seems to have progressed intermittently throughout the 1770s and 80s, with Brown clearing the Castle Ward of ancient remains, and ordering new trees such as Portuguese Laurels and American Planes. The moat around the keep was filled in, and in August 1783 it was reported that "grounds are making, walls are tumbling and jackdaws ejecting".

Holland re-built the north wing and added a corresponding wing to the south, in a style not unsympathetic to the original hall block. The interior of the house was remodelled, with old floor levels altered and additional accommodation and a new staircase added on the west of the building.

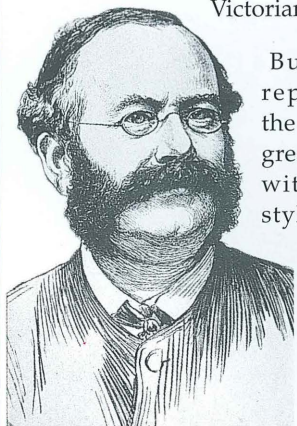
Right: A painting showing the Castle before the major alterations of the 1770s.



BUTE AND BURGES



In 1865, the 18 year old Marquess met the Gothic Revival architect William Burges, and asked him to report on the south wall of the Castle with a view to restoring it. Bute had written that Cardiff Castle "was far from setting an example in art", but he intended to change that. He was in a fortunate position to do so, as the flourishing coal industries of South Wales made him one of the wealthiest men in Europe. Over the next 16 years, the extraordinary combination of Burges's genius and Bute's wealth created one of the most memorable buildings of Victorian Britain.



Burges's initial report proposed the building of a great Clock Tower with a medieval style garden below.

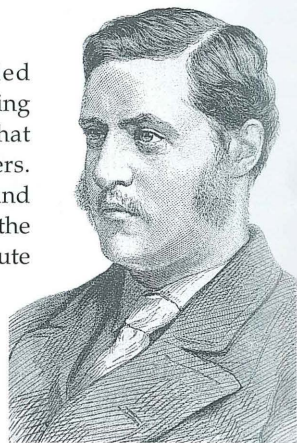
In March 1869, the tower was begun, and the following year Burges exhibited his extraordinary designs for its interior at the Royal Academy. Following Lord Bute's marriage to Gwendolen FitzAlan Howard in 1872, work began on the rest of the Castle.

Although Burges intended enlarging the Castle by building wings, Lord Bute insisted that additional rooms be in towers. New versions such as the Guest and Tank towers were built, whilst the existing Herbert, Octagon and Bute towers were heightened.

Inside, large rooms were created out of a series of smaller ones, and in place of Holland's south wing, a grand entrance and staircase was begun in 1874. Burges favoured a robust French gothic style which became known as "Burgesian Gothic".

By using a dark Caerphilly stone for most of his extensions, Burges carefully delineates new work from old.

Within a remarkably short space of time, the Castle exterior had been transformed into a neo-gothic fantasy, in the heart of Victorian

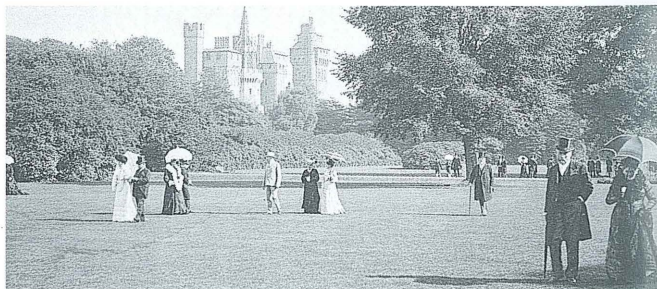


*The 3rd Marquess of Bute.
(1847-1900)*

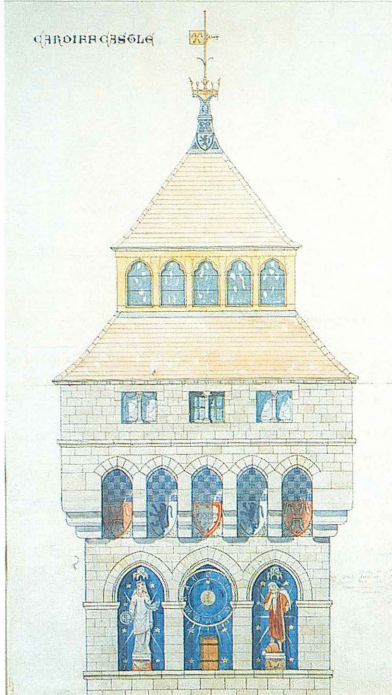
*Top Left:
Burges's 1870 design for
the Summer Smoking
Room.*

*Left:
William Burges (1827-81)*

*The Castle from the
pleasure grounds in 1902.*



Right:
Burges's 1867 design for
the Clock Tower.



Cardiff. The Castle was Lord Bute's first restoration project, but by no means his last.

He had a passion for building and restoration, and became known as "the Lord of bricks and mortar". Churches, Abbeys, Monasteries and Convents, as well as his Castles and many other homes received attention.

When Burges died prematurely in 1881, some interiors at Cardiff Castle were unfinished. However, he left detailed drawings for the architectural and decorative scheme. These are now held in the Castle collections and are available to researchers upon written request to the Curator.

Far Right:
The Bute family and guests
at the Castle in 1928.

Castell Coch, the 13th century castle Burges had re-built for Bute to the north of Cardiff, was also unfinished. Burges's assistant, William Frame, completed the projects as well as helping rebuild the Marquess's Principal seat, Mount Stuart, on the Isle of Bute in Scotland.

The family spent much of their time in Scotland and in London, as well as in travelling abroad. About six weeks of the year were spent in Cardiff, when the Marquess would oversee estate administration and entertain at the Castle.

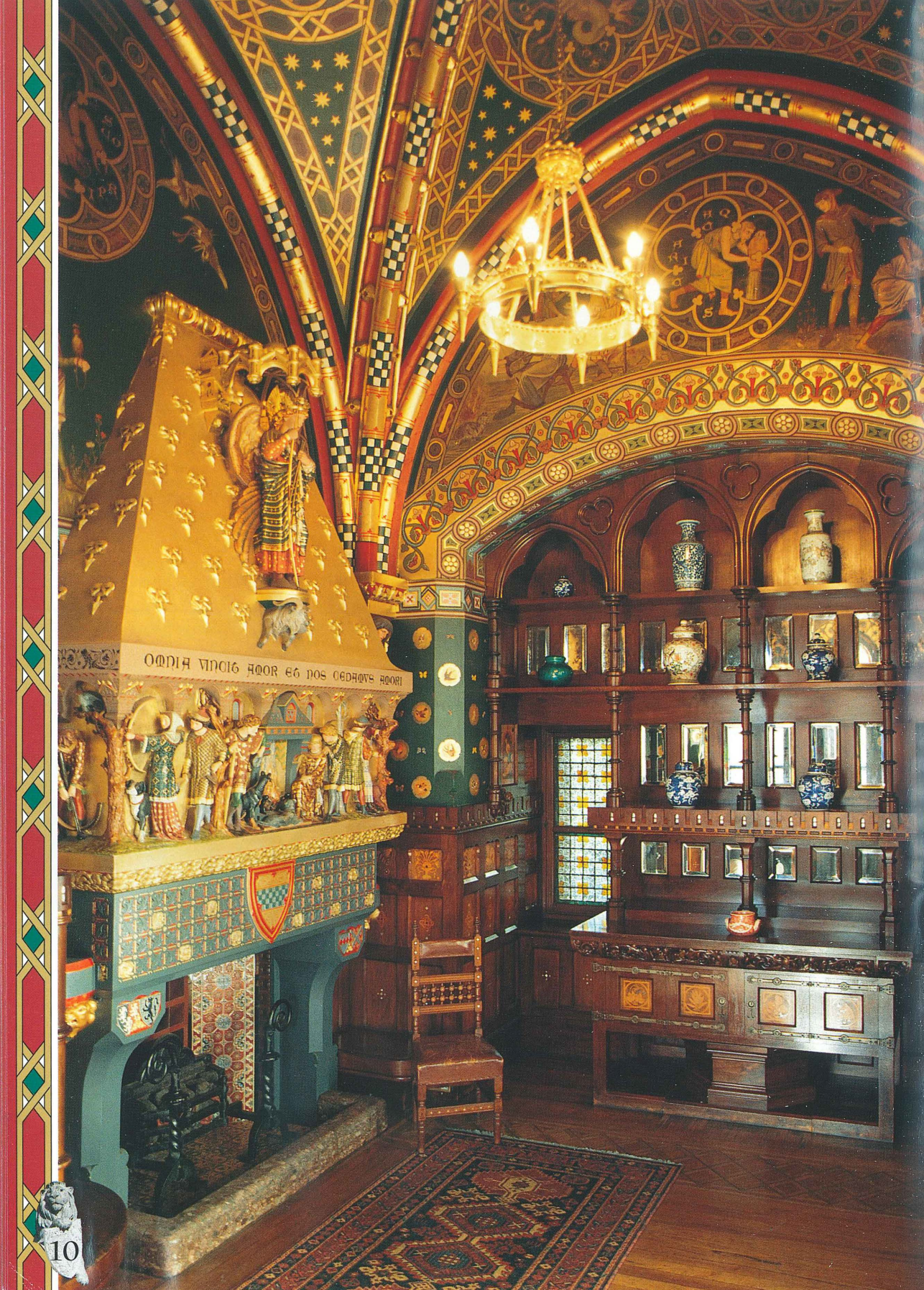
The 3rd Marquess died in 1900 at the age of only 53 and was succeeded by his son John who shared his father's interest in building but was somewhat less wealthy. The family continued to spend time at Cardiff and the 4th Marquess finished restoring the Roman walls and the keep in the 1920s.

Although the Bute family considered selling the Castle estate in 1920, the Marquess continued to alter the Castle, adding more guest accommodation and replacing Burges's unfinished grand entrance with the present version in 1927.

In 1938 however, the Glamorgan estate was sold off, and the Bute family links with Cardiff became more tenuous. During the Second World War the Castle escaped serious damage (although two adjacent lodges were destroyed).



The 4th Marquess died in April 1947, and five months later his son presented the Castle, grounds, and Sophia Gardens to the City of Cardiff. From 1949, until it left in 1974, the Castle was also the home of the College of Music and Drama.





THE WINTER SMOKING ROOM

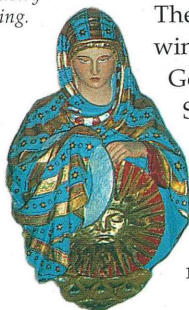
"We had luncheon today for the first time in the new tower. Dear Burges was present, and seemed quite content with his own work."

Lady Bute, September 1873.



*Above:
The "Days of the Week"
stained glass windows
show Norse Gods and were
made by Gualbert
Saunders. Thor gave his
name to Thursday.*

*Bottom Far Right:
One of Burges's marquetry
designs for the panelling.*



The Winter Smoking Room is in the Clock Tower which had been designed by Burges in 1865-6 as a series of bachelor apartments for the young Marquess of Bute. Smoking rooms were something of a Victorian invention, a place where the gentlemen of the household could retire to smoke cigars without offending the ladies.

Lord Bute's Winter Smoking Room caused a sensation on its completion in 1872; a truly "medieval" domestic interior had been designed.

The decorative theme of the room, appropriate for a clock tower, is "Time". The vault of the ceiling, for example, is painted with the signs of the zodiac. On the four walls are paintings of the labours of each different season, by the artist Fred Weekes.

The six stained glass windows show the Norse Gods after whom the Saxons named the days of the week. In the corners of the room are the "Times of the day" corbels. In one corner noon is represented by

the Sun God, seen holding the sun aloft. Opposite, the Moon Goddess represents dusk and night.



The chimneypiece is the centrepiece of the room, magnificently carved by Thomas Nicholls. It is dominated by the figure of "Love" or "Amor" on the hood, above the Latin inscription, which translates as "Love conquers all, let us all yield to love". In the carved frieze below, medieval lovers hunt, skate, and sit besides a winter fire.

Burges had a mischievous sense of humour and some of his fanciful marquetry beasts and grotesques appear in the panelling. The buffet or sideboard also includes these, as well as providing drawers for cigars, and cupboards and a cellaret for wines and spirits.



THE BACHELOR BEDROOM



his room was intended as a bedroom for the young 3rd Marquess before he married Gwendolen FitzAlan Howard in 1872.

William Burges designed not only the decoration but also the furniture and soft furnishings. The decorative theme of mineral wealth is appropriate. Lord Bute was drawing a huge income from

about the pursuit of precious stones and metals.



Precious stones such as sapphire, emerald, ruby and topaz are represented in the stained glass windows. Diamond and pearl appear in the windows of the adjoining bathroom, the interior of which is lined with a local

*Below:
The bedroom during the
Edwardian period.*



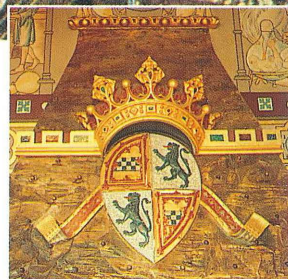
the coal industries of South Wales at this time, enabling him to indulge his passion for building.

His coronet and the Crichton Stuart Arms appear on the chimneypiece which is dotted with actual specimens of minerals found on the Bute estate.

The wall decoration illustrates legends from classical literature

pink alabaster. The spectacular marble bath, brought from Rome by Lord Bute, has metal insets of fish and other sea creatures. These were added by Burges, so that when water was in the bath they appeared to swim!

The furniture is largely original and the dressing table, washstand and sofa were made for the room in 1874.



THE SUMMER SMOKING ROOM

"The ceiling has been put up in the highest room in the tower, and I am very pleased with it... it seems to remind me of real stars glittering on a fine night"

Lord Bute, February 1872



described as being "one of the most extraordinary rooms in Britain", the Summer Smoking Room is at the top of Burges's Clock Tower.

Tiles appear on the floor, which has the earth at the centre of the cosmos, and also on the walls, showing the legends of the zodiac.

The stone carving is by Thomas Nicholls, and the chimneypiece includes a seated Cupid, with lovebirds upon his wrists, above the motto "aestate viresco" (in summer my love grows green). Below, the carved frieze includes scenes of courtship and matrimony.

From the corners of the room, on columns of alabaster, are twinned figures representing the eight winds of classical antiquity. Very nearly life sized, these carvings almost seem to support the gallery above.

Looking up into the dome is to look into the heavens. It is painted with the stars and constellations, and the four elements of earth, air, fire and water. Suspended from the dome, the magnificent gilded bronze chandelier is in the form of the Sun God standing upon his chariot wheel. No wonder Lord Bute admired it all so much.



Commanding superb views over the City and surrounding countryside, the room was intended for occasional summer entertaining. This interior was one of Lord Bute's favourites and he relished the elaborate decorative scheme.

Far Right: Aquilo and Septentrio; the north winds, are on the north of the room.



THE NURSERY

"What a child's paradise this is."

Max Wright, 1912.

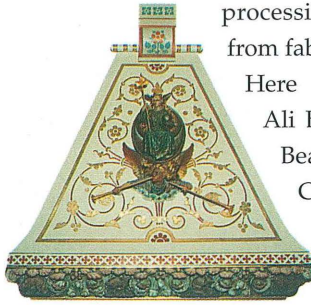


This delightful room is in the Guest Tower, which, as its name implies, was built by Burges to accommodate visitors to the Castle. The day nursery was used by Lord and Lady Bute's four children, Lady Margaret, Lord Dumfries, Lord Ninian and Lord Colum. Much of their time was spent here, with the mornings occupied in lessons with their governess, Miss Roberts.

The Nursery had a separate staff, and although the Nurse was in charge, she was helped by two nursery maids, one Welsh and one French. They were instructed to speak to the children only in their native languages.



Burges's tiled frieze dates from 1879 and is painted with a



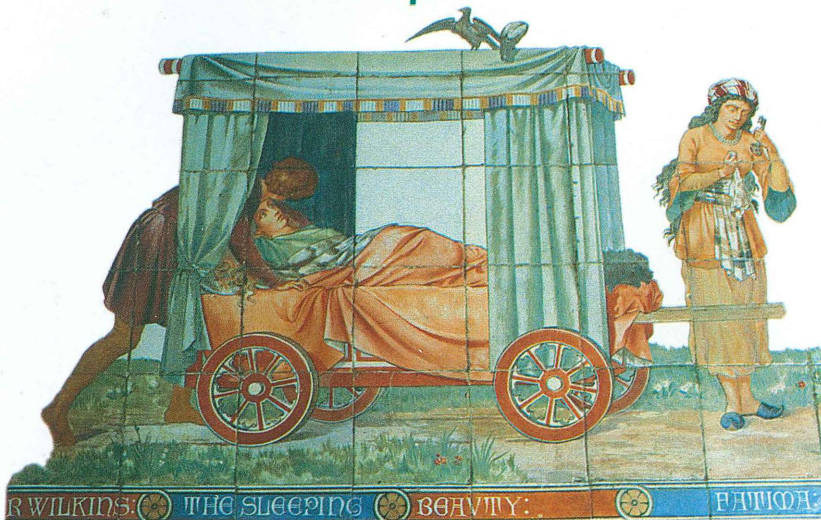
procession of characters from fables and fairy tales. Here we find Aladdin, Ali Baba, Jack and the Beanstalk, Robinson Crusoe and many others. In the corner is the Invisible Prince, whilst famous children's authors appear in tiles above the doors. The carved chimneypiece bears the figure of Fame from Chaucer's poem "The House of Fame". Fame's herald holds two trumpets, one representing "ill-fame", and the other "great renown", thus showing the danger fame can bring. Such a moralistic notion would have been popular with the Victorians.

The electric lanterns, which are a later addition, have a theme of popular nursery rhymes including "Hey diddle diddle, the cat and the fiddle", and "Mary, Mary, quite contrary".



The furnishings, some of which are original, date from the period and reflect nursery life in the early 1890s. The toys are on loan from the Museum of Welsh Life at St Fagans. In 1911-12 the 4th Marquess constructed a new nursery suite and this room became a bedroom.

Left:
Lady Bute and three of her
children in 1886.





THE ARAB ROOM

*"A sumptuously decorated chamber...
redolent of the east with its glowing colours and rich contrasts"*

Max Wright, 1912



his jewel-like interior was the last that William Burges designed before his premature death in 1881.



Above:
The extraordinary ceiling
was inspired by an
example in Sicily and is
decorated with gold leaf.

Intended as an occasional sitting room, like so many of Burges's interiors it is more of an intellectual exercise than a practical one. Inspired by Islamic architecture, the height of the tower had to be raised in order to accommodate the magnificent "muqarnas" or "stalactite" ceiling which is the room's greatest glory. Made of wood, it is gilded and painted with animals and birds - most notably Burges's beloved parrots, eight of whom also peer down from the top of the arcading!



The decorative taste of the room is predominantly Turkish, and the wooden window screens, designed so that one can see out, without being seen, add a flavour of the harem. Italian marble

covers the floor, whilst the walls are set with little cupboards. These once held Lord Bute's collection of porcelain figurines, and have doors inlaid with mother of pearl, boxwood and ebony.



The chimneypiece is of white marble inlaid with semi-precious stones. Cut into it is the Latin inscription which translates as:

John Marquess of Bute built this
1881, William Burges designed it.

In fact, Burges died before the room was finished. However, he left plans and designs, as well as an architectural model, enabling his assistants to complete the scheme.

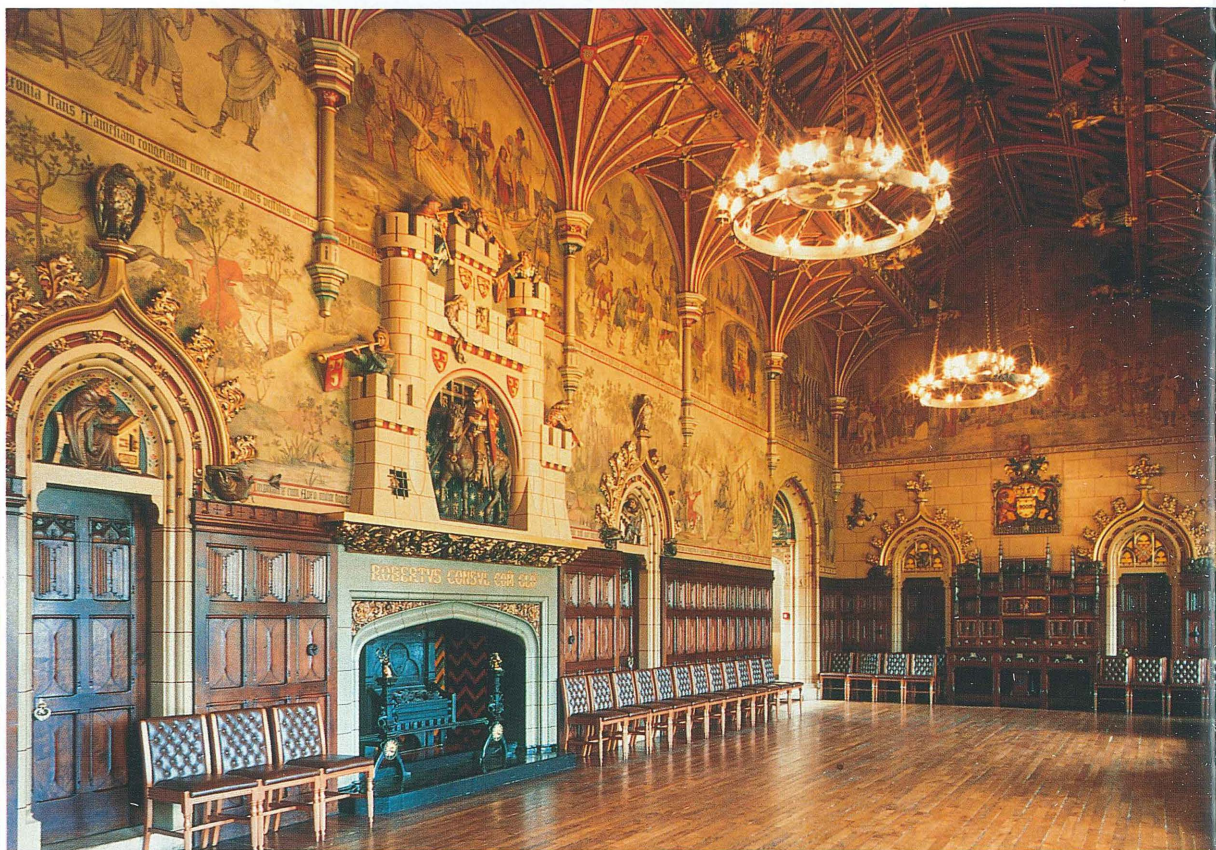
Burges had intended that the Arab Room be fitted out with low settles around the walls but instead the family used the room to display some of their rare furniture and *objets d'art*. Guests such as King Edward VII were entertained here to coffee, after dining in the Banqueting Hall.

The Arab Room would have been equally to the taste of the 4th Marquess who was keenly interested in the East. He learned Arabic and built a house for himself in Tangiers in the 1920s. He even compiled a book on Moroccan cookery and made frequent trips there between the two World Wars.

THE BANQUETING HALL

"Lord Bute showed me... all over the Castle, restored and added to at enormous cost by Burges ... I admired the Banqueting Hall, frescoed with scenes from the medieval history of the Castle."

Sir David Hunter-Blair, 1894



The Banqueting Hall is the largest room in Cardiff Castle and was intended as the grand centrepiece of Lord Bute and Burges's restoration project. Although within the 15th century part of the building, the decoration is entirely Victorian.

Originally the private chambers of the Lord and his family, this part of the Castle has been

considerably altered over the centuries. When Burges first surveyed the Castle he found seven bedrooms in this area and demolished them all in order to create the room. The decorative theme of the Banqueting Hall, the medieval history of the Castle, was close to Lord Bute's heart and gave



*Above:
Horatio Lonsdale's
drawing for the north
mural, 1875.*



*Right:
The Castle's Medieval
Lords and Ladies appear
in the stained glass
windows.*

*Far Right Top:
The housekeeper and some
of the domestic staff in
1891.*

Burges a wonderful opportunity to recreate a noble hall of the Middle Ages. The project began around 1872 but was not completed until 1890.

The stone chimneypiece represents Cardiff Castle and shows Robert the Consul, 2nd Norman Lord of Glamorgan, riding out to battle. Below, peering out of his dungeon cell is the Duke of Normandy, son of William the Conqueror, who was imprisoned in Cardiff Castle for eight years until his death in 1134.

*Far Right Bottom:
Robert, Duke of Normandy
"imprisoned" in the
chimneypiece.*

Robert the Consul played an important role in the 12th century Civil War between Stephen and

Matilda who were contesting the English throne. The wall murals tell this story and were painted by Horatio Lonsdale, a close friend of



Burges. They also collaborated on the stained glass windows. These show the "Glamorgan Ancestors"-successive Lords of the Castle and their consorts. The roof was inspired by medieval examples in East Anglia, but the heraldic shields that decorate it are predominantly Scottish and were chosen by the Marquess to represent his Scots ancestry of which he was very proud. The magnificently carved walnut screen and the sideboard were both made at the Castle workshops.

When the family were in residence the Banqueting Hall was used for grand entertaining. The Butes were keen on Welsh



singing, and choirs and harpists frequently played at their musical evenings. Royalty has been entertained in this room on many occasions, including King Edward VII and Queen Alexandra, King George V, King Edward VIII, Queen Elizabeth II, Prince Charles, and the late Diana, Princess of Wales.



THE CHAUCER ROOM



he Chaucer Room, at the top of the 15th century Octagon Tower, was designed as a sitting room for Lady Bute.



Burges had added an extraordinary steeple, or "*fleche*", to the old tower in 1877, and in the process created this interior, which rises some fifty feet into the clerestory.

The decoration illustrates the works of the 14th century English author Geoffrey Chaucer, whose statue looks down from a plinth on the decoration. Behind him, the gilded chimneypiece is inscribed with Lady Bute's initial "G" for Gwendolen.

In the fireplace hearth, ceramic tiles display the letters of the alphabet - the tools of Chaucer's trade. Further tiles decorate the floor, which is in the form of a labyrinth or maze.



High above, the clerestory contains some of the most delightful stained glass in the Castle, illustrating scenes from Chaucer's best known work, "The



Canterbury Tales". The walls were painted by Charles Campbell in 1889, and show "The parliament of birds" and other Chaucerian stories.

Lady Bute took a keen interest in the decoration of her room and it is possible that the carved heads above the panelling were her choice. These are the "good women", eight classical heroines who suffered in the cause of love.

Above Left:
Gwendolen,
3rd Marchioness of Bute,
in the 1870's.

Below Left:
The Squire and the
Merchant in the stained
glass are from Chaucer's
"Canterbury Tales".

LORD BUTE'S BEDROOM

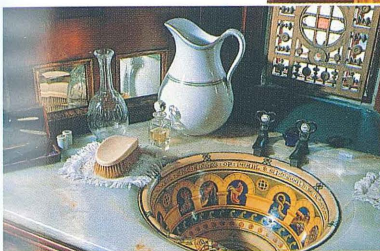
"I am writing in your beautiful bedroom, with your wonderful St. John and the seven Churches... It is all so lovely"

Letter from Lady Bute to her husband, October 1884



In 1873, the Marquess decided to extend the old north wing Henry Holland had built. Burges was persuaded to add two storeys to the wing and it was re-named the Bute Tower. The new

the chimneypiece and glitters with silver, enamels, emeralds and rubies. The stained glass windows depict the seven Churches of Asia referred to by St. John in his Book of Revelations.



*Above:
The dressing table in Lord Bute's bathroom has onyx and bronze fittings.*

bedroom took several years to complete and is, of course, elaborately decorated. For the rooms in the Bute Tower, the Marquess decided on a biblical theme, a very personal choice, specially for this most personal of his rooms.

The interior is dominated by the statue of St. John the Evangelist, Lord Bute's name Saint. Made by the sculptor Ceccardo Fucigna, the gilded bronze statue stands upon

The magnificent ceiling is set with 189 bevelled glass mirrors, designed to reflect the name "John" which is inscribed in Greek, in both true and mirror image just below them.

Adjoining the bedroom is a bathroom, panelled in walnut and inset with sixty different varieties of marble with the name of each specimen inscribed upon it in gold.

The highly decorated ceramic washbasin illustrates Tennyson's poem "The Mermaid".

THE ROOF GARDEN

*"...its beautiful flowers... and exquisite fountain forms a scene of surpassing grandeur."
a visitor to the roof garden, 1899.*

This most unexpected of Burges's creations sits on top of the Bute Tower. It dates from 1876 and was almost certainly inspired by visits to the Roman remains at Pompeii. Lord and Lady Bute travelled around the Mediterranean extensively usually in their yacht, "The Ladybird"



Said to have been a favourite retreat of Lord Bute, the Roof Garden consists of a peristyle, or courtyard, originally open to the skies, surrounded by a covered walkway supported by bronze columns. Here the choicest camellias and azaleas from the Castle hothouses were displayed.

The pavements are of a Roman-inspired marble mosaic bordered by pink granite. The theme here is again biblical and the wall tiles are painted with scenes from the life of Elijah.

The inscriptions are in Hebrew which Lord Bute was learning at this time.

The bronze Madonna and Child, by Fucigna, is based



upon a French 13th century example, and faces west so as to be illuminated by the setting sun.



The fountain, cast in 1876 at a cost of £400, is typical of Burges, an impressive and exuberant design decorated with all manner of creatures, both real and imaginary.

*Above:
The Roof Garden in summer.*

*Left:
These bronze Beavers appear on the fountain. Lord Bute admired these industrious creatures.*

THE SMALL DINING ROOM



his room was used for more intimate occasions when the Bute family were dining alone. Originally a plain 18th century drawing room, it was completely transformed by Burges.

Burges's interiors usually have one principal feature, often a chimneypiece or a ceiling, but here we have both. The chimneypiece illustrates the episode from the book of Genesis when Abraham and Sarah were visited by three angels, disguised as travellers, who

in the Castle, with splendid Islamic-style decoration and extensive use of Burges's "jelly domelets", each covered with gold leaf.



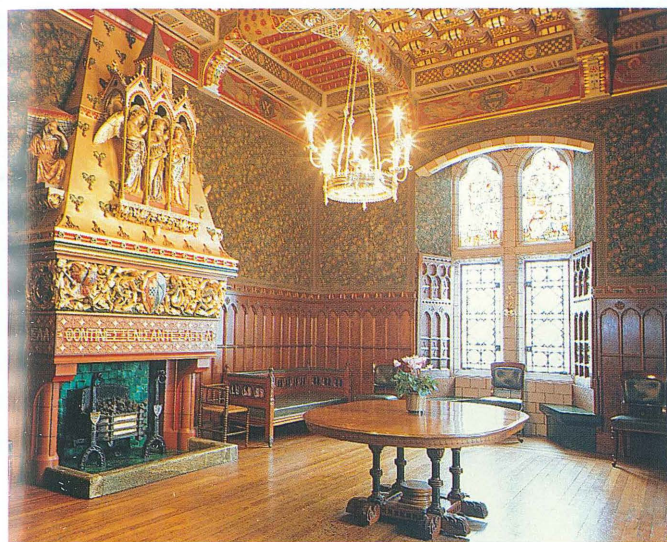
Although the chimneypiece, ceiling and panelling were in place by 1874, the wall decoration was still incomplete by the time of Burges's death seven years later. In 1890, therefore, the room was finally finished by William Frame who installed the printed hessian wall covering.

The table has the curious feature of a hole in its centre which was intended to accommodate a fully fruiting potted vine. The freshest of grapes could then be picked after a meal! The 3rd Marquess laid out extensive vineyards on his Glamorganshire estates and "Welsh Wines" were sold commercially for many years. (Nearly 12,000 bottles of Welsh wine were held in the Castle cellars at the time of the Marquess's death in 1900.)

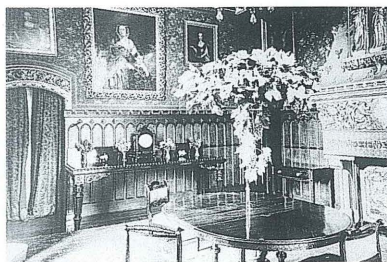
One of the room's most memorable features is the bell push in the form of a carved monkey near the door to the Library. By pressing the nut held in the monkey's teeth a diner might summon the steward!

foretold the birth of a son. As Sarah was very old at the time the sculptor shows her laughing behind her hand! Below, the Greek inscription translates as entertaining angels unawares.

The stained glass windows also illustrate scenes from the life of Abraham. Perhaps the most easily recognisable scene is the north window where the right hand light shows the sacrifice of Isaac. The ceiling is one of the richest



*Bottom Right:
An Edwardian photograph
showing the table with a
grape vine in place.*



THE LIBRARY

"The Library looks beautiful"

Lord Bute, on the room's completion, 1881.



The Library, like the Banqueting Hall above, is in the 15th century part of the Castle. In Tudor times there were two rooms here; the "Great Hall" and the "Middle Room." These remained until the 18th century when they became the new Entrance Hall and Dining Room. Burges made them into one large room in order to create Lord Bute's new Library, between 1873 and 1881.

The Library has an appropriate theme of literature and learning, reflecting the intellectual tastes of the 3rd Marquess. For example, the carved chimneypiece shows the ancient alphabets, whilst the wall decoration includes the names of worthies of literature.





Monkeys puzzle over the books of knowledge.

Uniquely, the room is still complete with all its original furnishings.

In the three central bookcases, which Burges designed to hold Lord Bute's collection of books and manuscripts, are marquetry panels showing the Greek dramatists Sophocles, Euripides and Aeschylus. The bookcases are further decorated with animals, birds and insects, each carved or inlaid by Lord Bute's craftsmen.

Bute loved animals; he and Burges included them in every part of the Castle's decoration, including the famous "Animal Wall" on Castle Street.



Right: John, 3rd Marquess of Bute.

At either end of the Library stands a writing table designed for Lord Bute's use. Burges has cunningly disguised his central heating radiators within their bases.

The room also contains some delightful stone carvings, such as those over the doors.

Above one, a chameleon changes colour as it "moves" whilst the monkeys above another puzzle over the fruits of knowledge. The Marquess's fascination with heraldry and history is evident in this room, and the arms of ancient British rulers are represented in the stone corbels.

Left: Lord Bute's collection of rare religious books was kept in the Castle Library.



Ancient alphabets are found on the chimneypiece.

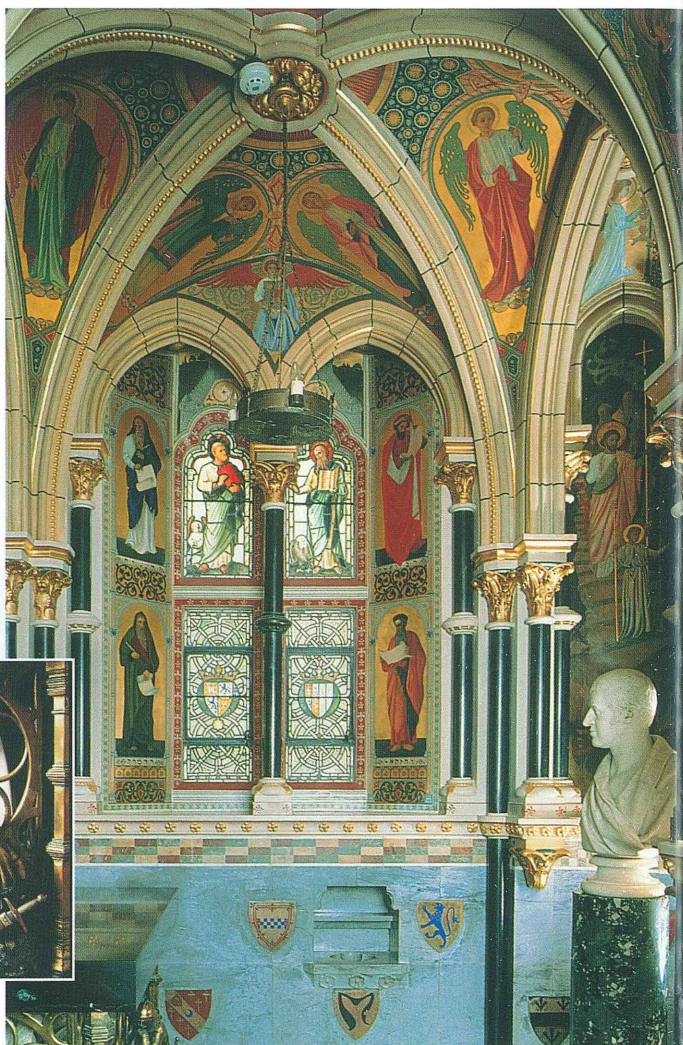
THE CHAPEL

The present Chapel was originally a dressing room where the 2nd Marquess died very suddenly in 1848. His son, who converted to Roman Catholicism in 1869, asked Burges to transform this room into a private chapel for his own devotions.

Services such as household prayers or family Christenings were often held in the Banqueting Hall, which could accommodate a large number of people. The Chapel has a theme of resurrection and the stained glass and wall murals are by Nathaniel Westlake. The ceiling is painted with angels holding the instruments of Christ's passion. The room is lined with a dove grey marble set with enameled shields of Lords of the Castle. The floor is of inlaid Marble tesserae in the Roman style.



The altar, which represents the Holy Sepulchre, was sculpted by Ceccardo Fucigna in 1876. His marble figure of the recumbent Christ is flanked by angels and the tomb is guarded by bronze figures of Roman soldiers. Also of bronze, and damascened with silver, is the chapel door magnificently cast with a panel of the Virgin. Carved in stone on each side of the entrance is the tree of life in full leaf. That on the left has an axe through it,




representing the premature death of the 2nd Marquess.

The Chapel was completed many years after work had first started, for as Lord Bute once said, "why should I hurry over what is my chief pleasure?" His love of building was all the greater when it involved a chapel: Bute being the most devout of men.

THE WELCH REGIMENT MUSEUM (41ST/69TH FOOT) OF THE ROYAL REGIMENT OF WALES

(The Black Tower)

 The Museum commemorates the services of the indigenous Infantry of South Wales, namely The Welch Regiment (1719-1969) and also the services of the Royal Regiment of Wales from its formation in 1969 in the grounds of Cardiff Castle.

Also commemorated are the services of the Glamorgan Militia and the auxiliary land forces of South Wales (1757-1969), almost all of which have links or affiliations with the regiment. Information/guidance can also be provided which relates to the other auxiliary land forces of South Wales, as for example artillery and other supporting arms.

The Museum, originally sited in the regimental depot at Maindy Barracks Cardiff, was moved to Cardiff Castle in 1977 and officially opened to the public by His Royal Highness, Charles, Prince of Wales in May 1978. Its exhibition galleries extend over three floors of the Castle's Black & Barbican Towers. Here is portrayed the long service story of this large regimental family: the acquisition and defence of the British Empire and from same, the two great World Wars of the 20th century and the cold war confrontations which followed.

The visitor who has time to browse will gain an insight

into the social history of a Welsh regiment of the British Army, the pride of its soldiers in being representatives* of the Principality,



and of the gallant conduct and self sacrifice of many individual soldiers. Not forgotten also are their families - wives and children, who accompanied the regiment during its peace time travels, and in more distant times, to war.

The Museum's archives are extensive and contain a great deal of non-military documentary and photographic record of places world-wide which the soldiers visited during their travels. This material in conjunction with the military records have proved to be a valuable asset to education.



1ST THE QUEEN'S DRAGOON GUARDS MUSEUM



In 1959 the two senior Cavalry Regiments of the line, the 1st King's Dragoon Guards and the Queen's Bays (2nd Dragoon Guards) amalgamated to form 1st The Queen's Dragoon Guards.



Both antecedents of the present Regiment were raised in June and July of 1685 by King James II to meet the threat of the Monmouth Rebellion. The Museum portrays their histories from that time to amalgamation and onwards to the present day.

During the Spanish War of Succession the KDG fought at Blenheim, Ramillies, Oudenarde and Malplaquet, The Queen's Bays were in Portugal charging at the Battle of Alamanza. Thirty years later both regiments fought the famous cavalry victory of Warburg. At the Battle of Waterloo the KDG formed a major part of the Household Cavalry Brigade and charged thirteen times against overwhelming odds.

The Queen's Bays were heavily engaged in the Indian Mutiny winning 3 VCs. The KDG are the only British cavalry to have served in China. In 1879 they were engaged in the Zulu War, one of their officers capturing the Zulu

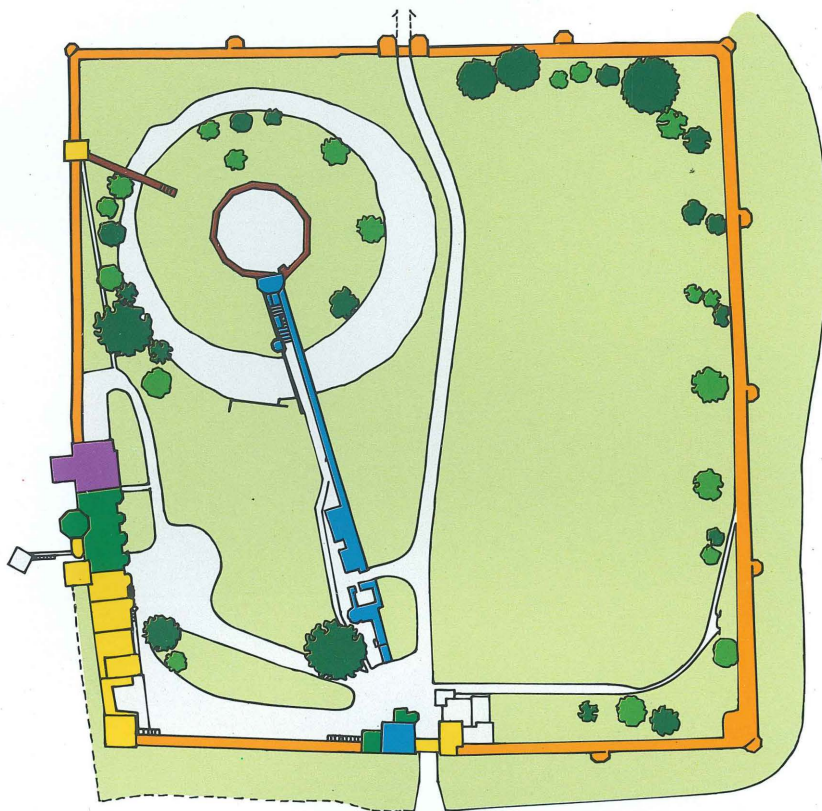
King Cetawayo. Private Doogan won the VC at the Battle of Laing's Nek during the first Boer War of 1880. With the turn of the century, war became more universal and more deadly and the atmosphere of 1914-18 is captured as you walk through the Museum.

The Second World War saw the Bays fighting for their lives in France in 1940, and the KDG on their way to the Western Desert, where they were joined by the Bays in 1942. Beda Fomm, the Siege of Tobruk, Gazala, Bir Hachiem, Alam Halfa, Alamien, Tripoli, Mareth Line, Hamma Gap and Tunisia are all Battle honours which show the hard fighting in which both regiments were involved.

Since the amalgamation 1st The Queen's Dragoon Guards have served in Borneo, Aden, Northern Ireland, and Beirut in 1983 for which they were presented with the Wilkinson Sword of Peace. In 1985 the Regiment celebrated its Tercentenary and was granted the Freedom of the City of Cardiff. In 1991 the Regiment took part in the Gulf War and more recently, in 1996, was in Bosnia helping to maintain peace in that troubled land.



CARDIFF CASTLE. 2000 YEARS OF DEVELOPMENT.



55-400 AD

The Romans establish a fort and trading post in the area, eventually establishing the present site.

1081-1150

The Normans raise a motte and bailey castle replacing their earlier wooden keep with the stone version.

1200-1350

The Black Tower is built, and linked to the keep by a massive defensive wall.

1400-1450

The Octagon Tower and Hall Block is built by Richard Beauchamp, Earl of Warwick.

1776-1800

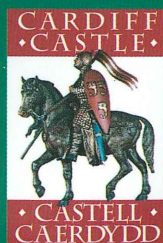
The 1st Marquess of Bute commissions Henry Holland to enlarge and alter the house.

1868-1930

The 3rd Marquess of Bute and William Burges transform the Castle in the Gothic Revival style, with further additions and restorations in the time of the 4th Marquess.

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